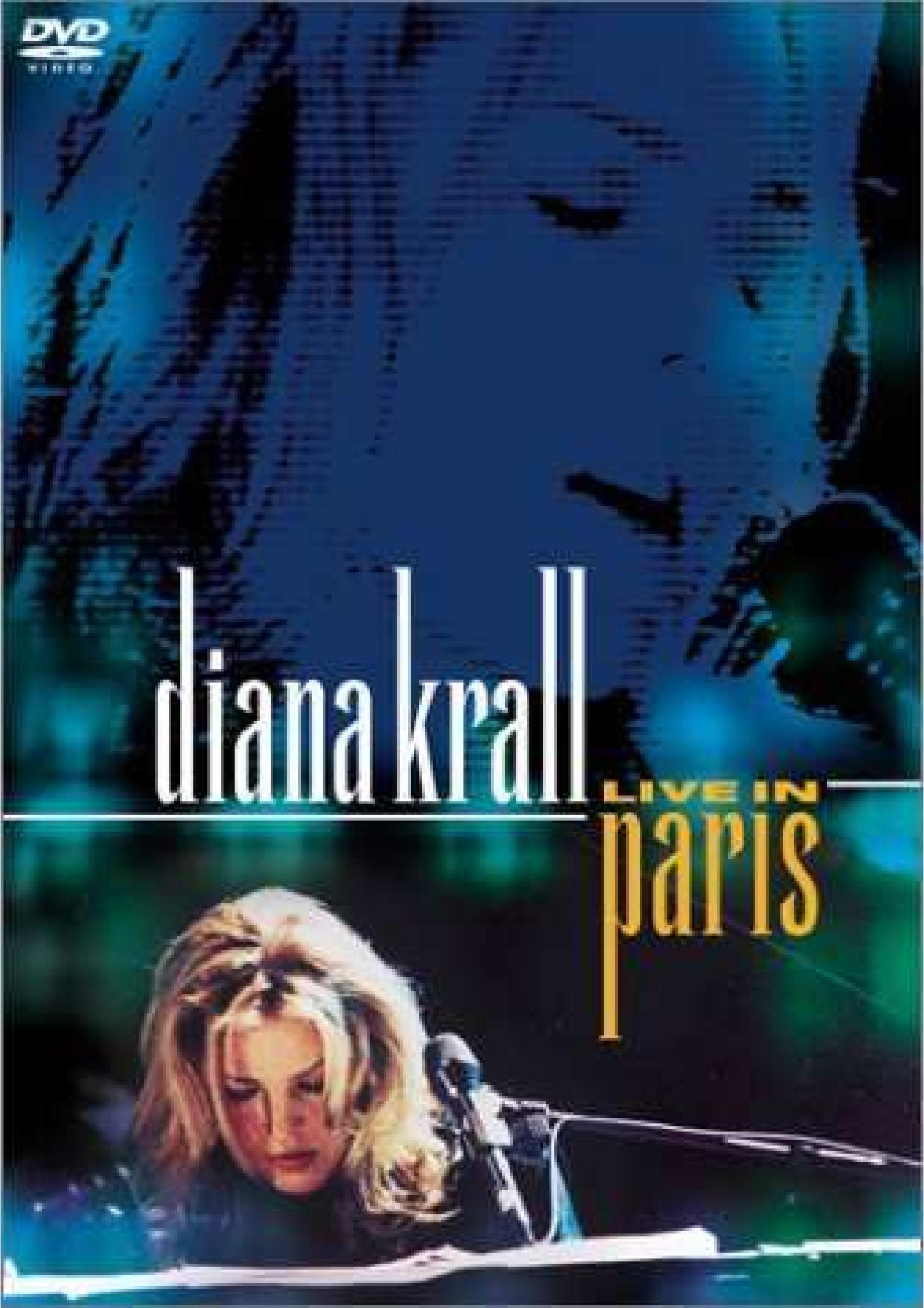


DVD
PAL



diana krall

live in

paris

I'VE GOT YOU UNDER MY SKIN

Words & Music by Cole Porter.

Freely

Musical score for the first section of the song. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is one flat. The vocal line starts with a single note, followed by a eighth-note pattern. The piano accompaniment features chords in Dm, Dm/C, Bm7(b5), and E7(b9). The vocal line ends with a sustained note.

Am Am(maj7/b5) C/D D9(5#10) Fmaj7/G G9(b5) Bb/C A7(b9b5)

Musical score for the second section of the song. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The vocal line begins with a single note. The piano accompaniment features chords in Am, Am(maj7/b5), C/D, D9(5#10), Fmaj7/G, G9(b5), Bb/C, and A7(b9b5).

Gentle Bossa $\text{♩} = 96$

Dm9

C/B^b

Dm9

C/B^b

Musical score for the third section of the song. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The vocal line consists of eighth-note patterns. The piano accompaniment features chords in Dm9, C/B^b, Dm9, and C/B^b.

Dm9

C/B^b

Dm9

A9(5)

Musical score for the fourth section of the song. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The vocal line consists of eighth-note patterns. The piano accompaniment features chords in Dm9, C/B^b, Dm9, and A9(5). The vocal line concludes with the word "I've".

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Gm⁹ 36 C¹³ 36 Fmaj⁷ B^bmaj⁷ Am⁷ D⁹

 got you un - der my skin, I have

Gm⁷ 36 C¹³ 36 Fmaj⁷ B^bmaj⁷ Am⁷ D^{7(b9)} 46

 got you deep in the heart of me. So

Gm⁹ 36 Gm^{9/C} 36 C¹³ 36 Fmaj⁷ B^bmaj⁷ Am⁷ D⁹ D^{7(b9)} 46

 deep in my heart you're real - ly a part of me, and I've

Gm⁹ 36 Gm^{9/C} 36 C¹³ 36 Fmaj⁷ B^bm⁷ Am⁷ D^{9(#10)} 46

 got you un - der my skin. 1

Gm⁹

Gm^{9/C}

C¹³

Fmaj⁹

B^{b7}maj⁷

Am⁷

D^{7(b9)}

have tried... so...

not to give in,

I've

Gm^{7(b5)}

C^{13(b9)}

C^{13(b9)}

Fmaj⁹

said to my - self_ this af- fair_ it nev - er would go so well...

But

Em⁹

Em^{9/A}

A¹³

Dmaj⁹

Am^{7/D}

why should I try to re - sist_

when I know so well

that

Gm⁹

Gm^{9/C}

C¹³

Fmaj⁹

B^{b13(#10)}

Am⁷

D⁹

D^{7(b9)}

I've got you_

un - der_

my skin.

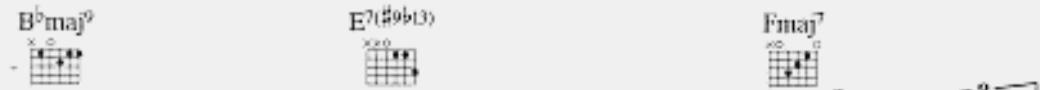
I would

sac - ri - fice an - y - thing come what might for the sake of hav - ing you near, in - spite of a

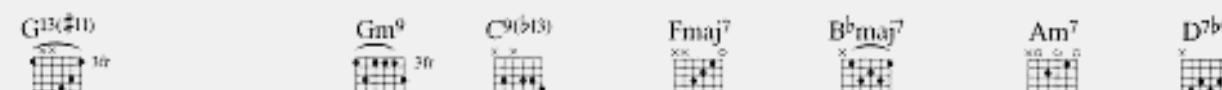
warn - ing voice that comes in the night and re-peats in my ear. Don't you know...

— you fool, you nev - er can win. Use your men -

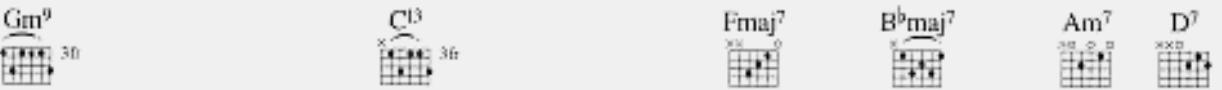
- ta - li - ty wake up to re - al - i - ty. For each time...

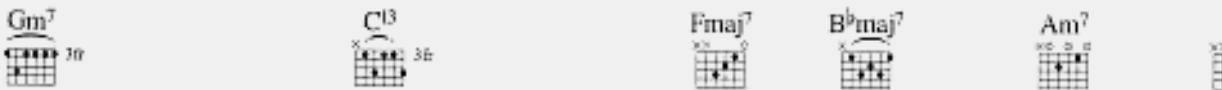
B^bmaj⁹ E^{7(9b13)} Fmaj⁷ Am^{7/D}

To Coda ♪

— I do, just the thought of you makes me stop be - fore I be - gin. Be - cause I've

G^{13(9b11)} Gm⁹ C^{9(9b13)} Fmaj⁷ B^bmaj⁷ Am⁷ D^{7b9}


got you un - der my skin...

Gm⁹ C¹³ Fmaj⁷ B^bmaj⁷ Am⁷ D⁷


Gm⁷ C¹³ Fmaj⁷ B^bmaj⁷ Am⁷ D⁷


Gm⁷ C¹³ Fmaj⁷ B^bmaj⁷ Am⁷ D⁷


Gm⁷ 3r C13 16 C13**b9** 2r Fmaj⁷ B^bmaj⁷ Am⁷ D⁷

Gm⁷ 3r C13 16 C13**b9** 2r Fmaj⁷ B^bmaj⁷ Am⁷ D⁷ D.S. al Coda

I would sa -

♪ Coda G⁷ Gm⁹ B^bmaj⁷/C Dm⁹ C/B^b
 got you un - der my

Dm⁹ C/B^b Dm⁹ Fmaj⁷/B^b Dm⁹
 skin.

Fmaj7/B^b

Dm9

Fmaj7/B^b

Dm9

Fmaj7/B^b

Dm9

Fmaj7/B^b

Dm9

B^bmaj7

Dm9

Fmaj7/B^b

Dm9

B^bmaj7

Dm9

Fmaj7/B^b

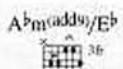
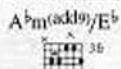
Dm9

A^bmaj9(#10)

JUST THE WAY YOU ARE

Words & Music by Billy Joel.

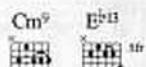
Modern latin ballad



f^o Rubato
2^o Latin



mp-mf

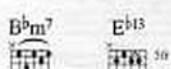


1. Don't go—chang-ing
2. Don't go—try-ing

and try and please-me;
some new fa-shion,

Cue notes 2^o only

etc.



you ne- ver
don't change the

let me down. be- fore.
co-lour of your hair.



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A^bmaj⁷

A^bm⁶

E^b/G

Bdim⁷

Cm⁷

Don't i - ma - gine____ you're too fa - mi - liar,
You al - ways have____ my un - spo - ken pas - sion

F⁷sus⁴

F⁹

B^{b7}sus⁴

and I don't see____ you a - ny - more.
al - though I might not seem____ to care.

A tempo latino

E^b

Cm⁷

A^bmaj⁷

Cm⁹ E^bB

— would not leave____ you____ in times____ of____ trou - ble;
— don't____ want cle - ver____ con - ver - sa - tion,

A^bmaj⁷

A^b6

E^b/G

B^bm⁷ E^bI

we ne - ver could have come this far. mmm.
I ne - ver want to work that hard. mmm.

A^bmaj⁷A^bm⁶E^{b/G}

Bdm

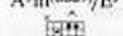
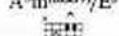
Cm⁷

I took the good times,
I just want some - one

I'll take the bad times,
that I can talk to,

F⁷sus⁴B^bsus⁴A^bm(add9)/E^bE^bsus⁴

I'll take you just the way you are.
I want you just the way you are.

A^bm(add9)/E^bE^bsus⁴A^bm(add9)/E^bB^bm⁷E^b⁷

I need to know that you will al - ways be

A^bmaj⁹B^b¹³Gm⁷C^b(add13)

Fm¹¹ 4f
 B^{b7sus4} 6f
 E^b 6f

the same old some - one that I knew... Oh...

C^{bmaj7}
 A^{b9m(add9)/D^b} 4f
 B^{b9m7}
 E^{b9} 5f

what will it take 'till you be - lieve in me?

A^{b9m9} 4f
 B^{b7sus4}

The way that I be - lieve in you

E^b 6f
 C^{m7} 2f
 A^{b9maj7} 6f
 C^{m9}
 E^{b13} 5f

said I love you, and that's for ev - er,

A^bmaj⁷

A^bm⁶

E^b/G

And this I pro + mise from the heart,

B^bm⁷

E^b13

A^bmaj⁷

A^bm⁶

E^b/G

Bdim⁷

mmm I could not love you any bet-

Cm⁷

Fm¹¹

B^b7sus⁴

- ter

I love you just the way you are...

A^bm(add9)/E^b

E^bsus⁴

rall.
A^bm(add9)/E^b

E^bs

A^b/E^b E^bsus⁴

Eb
 A^b7II
 A^bmaj7
 Cm⁹
 E^b13

Abmaj7
 Abm6
 Eb/G
 B^bm7
 Eb13

Abmaj7
 Abm6
 Eb/G
 Bdim
 Cm7

Fsus4
 F9
 B^bsus4

E^b *in*

Cm⁷ *3b*

A^bmaj⁷ *in*

Cm⁹

E^b13 *in*

s — don't want clever con - ver - sa - tion,

A^bmaj⁷ *4b*

A^bm⁶⁹ *4b*

E♭/G *3b*

Cm⁷ *3b*

E♭¹³ *4b*

s I ne - ver want to work that hard, Mmm.

More freely

A^bmaj⁷ *4b*

A^bm⁶⁹ *4b*

E♭/G *3b*

Cm⁷ *3b*

s — I just want some - one that I can talk to,

F⁷sus⁴

B⁹sus⁴

a tempo
C⁹maj⁹ *in*

D⁹¹³ *4b*

s I want you just the way you are.

B^bm⁷ E^b7sus⁴ A^bm¹¹ B^b13

8

B^bb⁸ B^b₅ B^b₅-B^b₅ B^b₅-B^b₅

B^bb⁸ B^b₅ B^b₅-B^b₅ B^b₅-B^b₅

E^b A^b9¹¹ A^bmaj⁷ Cm⁹ E^b13

66 45 45 45 66

A^bmaj⁷ A^bm⁶ E^b/G B^bm⁷ E^b13

45 40 30 45 66

8

A^bmaj⁷ A^bm⁶ E^b/G Bdim Cm⁷

10 40 30 5 30

F^{sus}⁴ F⁹ B^b7sus⁴

Repeat to fade

8

THE LOOK OF LOVE

Words by Hal David.
Music by Burt Bacharach.

♩ = 90 Latin Ballad



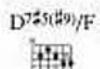
Piano part: Measures 1-4. Key signature changes from F# to E to D# to Eb. Fingerings 10, 16, 30, 36 are indicated above the staff.

Vocal part: Measures 1-4. Key signature changes from F# to E to D# to Eb. The vocal line consists of eighth-note patterns.

Refrain section starts at measure 5:

Piano part: Measures 5-8. Key signature changes from F# to E to D# to Eb. Fingerings 13(29), 54, 58, 59 are indicated above the staff. Crescendo (cresc.) is written below the staff.

Vocal part: Measures 5-8. Key signature changes from F# to E to D# to Eb. The vocal line consists of eighth-note patterns.



I.The look

Piano part: Measures 9-12. Key signature changes from F# to E to D# to Eb. Fingerings (P), (P), (P) are indicated below the staff.

Vocal part: Measures 9-12. Key signature changes from F# to E to D# to Eb. The vocal line consists of eighth-note patterns.

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G^m¹¹ G^b⁶ G^b^{6/9}

(2.) look of love, is in your eyes, your face,

mp

A look your smile can't dis - guise...
a look that time can't e - rase.

D¹¹ D^{7/b9} G^m⁹ G^m¹¹ G^{b/F}

The look of love, to - night,

it's say - ing so much more than just words could ev - er say,
let this be just the start of so many nights like this,

Fm⁷ B^{b7b9} E^{bmaj9}

 and what my heart has heard, well it
 let's take a lo - vers and then

 D^{II} 5e D^{b7b9} 4e B^{bmaj7/F}

 takes my breath a - way. } I can hard - ly wait to hold you, feel
 seal it with a kiss. }

 Cm^{7/F} 7e B^{bmaj7/F} 7e Cm^{7/F} 7e

 my arms a - round you, how long I have wait - ed?

 B^{bmaj9/F} 7e E^{bmaj7/F} 7e 1. fu 7e 3e N.C.

 Wait - ed just to love you now that I have found you, 2. You've got the

2.



8

Don't ev - er go, don't ev - er

E^bmaj⁷/FF#m⁷Funkier
Gm⁷

8

go, I love you so.

G%

G⁷

G%

8

B^bmaj¹³
M7

8

8

D^{II}
56D^{7#5(59)}G^{m9}
16G^{II}G^{7/F}E^bmaj⁷A^{b13}B^bmaj⁷Fm⁷B^{b7b9}
37E^bmaj⁹
57

(8)

DII 36
 B^bmaj⁹/F Cm⁷/F B^bmaj⁹/F
 hard - ly wait to hold you, feel my arms a - round you, how long I have
 8
 24
 Cm⁷/F B^bmaj⁹/F E^bmaj⁷/F
 wait - ed, wait - ed just to love you now that I have found you,
 8
 II 36 F⁶ E/F
 don't ev - er go, don't ev -
 8

E♭maj⁹/F



F13(b9)



Gm⁷/F



don't

ev - er go -

D⁹/F



E♭maj⁹/F



G⁹/F#



B⁹maj⁹/F



F⁹



molto raff.

B⁹maj⁹



'S WONDERFUL

Words & Music by George Gershwin & Ira Gershwin.

Rubato

E^bmaj^{9/6} E^b/B^b Dm⁷ E^bmaj^{9/6} B^{7(#9)} B^{7(9#11)}

The score consists of three staves. The top staff is for Electric Piano, the middle for Strings/Flutes, and the bottom for Bass. The time signature changes from 3/4 to 4/4. The piano part has a sustained note. The strings/flutes play eighth-note chords. The bass part has a sustained note.

Gentle Bossa

E^bmaj⁷

a tempo

Edim

(lazily)

1. S'won - der - ful,

s'mar - vel - ous,

The score consists of three staves. The top staff is for Electric Piano, the middle for Strings/Flutes, and the bottom for Bass. The piano part has eighth-note chords. The strings/flutes play eighth-note chords. The bass part has eighth-note chords.

Fm⁹

B^b7

E^bmaj^{9/6}

you should care

for me

The score consists of three staves. The top staff is for Electric Piano, the middle for Strings/Flutes, and the bottom for Bass. The piano part has eighth-note chords. The strings/flutes play eighth-note chords. The bass part has eighth-note chords.

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F#

 you can't blame me____ for feel - ing a - mo - rous.

 Bb7(b9)

 Ebmaj⁷

 Gbdim⁷

 — Oh____ s'won - der - ful, mar - vel - ous,

 Fm⁷

 Bb13

 — that you____ should care____ for____

 Ebmaj^{9/5}

 Ebmaj⁷

 — me____ 2. S'won - der - ful,

 Ebmaj^{9/5}

 Ebmaj⁷

Edim⁷

s'mar - vel - ous

Fm

B^{7(b9)}E^bmaj^{9/6}

that__ you__ should care__ for me.

E^bmaj⁷

It's aw - ful nice,

Gm^{7(b5)}(lazily) C^{9(b9)}Fm⁹

it's pa - ra - dise,

it's one I love

B^{b7(b9)} x x x str
 to see. My _____

E^{bmaj7/9} x x x str
 Gmaj⁷ x x x str
 dear, it's four leaf clov - er time,

Strings x x x str
 F#7(5) x x x str
 from now on my hearts work - ing-

Fm⁷ x x x str
 B^{b7(b9)} x x x str
 ov - er time. Oh s'won - der - ful,

G^bdim⁷

mar - vel - ous —————

Fm⁷

that you should care —————

Music score for piano and guitar. The piano part consists of three staves: treble, bass, and middle. The guitar part is in the top staff.

B^b13(b9)

E^bmaj^{9/6}

Daug

D⁷

for me.—————

Music score for piano and guitar. The piano part consists of three staves: treble, bass, and middle. The guitar part is in the top staff.

Gmaj⁷

D⁷aug

Gmaj⁹

Guitar comp.

Piano solo

Music score for piano and guitar. The piano part consists of three staves: treble, bass, and middle. The guitar part is in the top staff.

F#^{aug}

F¹³

Fm⁷

Musical score for measures 1-3. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is one sharp (F#). The first measure starts with a half note in the bass staff, followed by eighth notes in the treble staff. The second measure begins with a half note in the bass staff, followed by eighth-note pairs in the treble staff. The third measure begins with a half note in the bass staff, followed by eighth notes in the treble staff.

B^{b13(b9)}

E^bmaj⁷

Musical score for measures 4-6. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature changes to one flat (Bb). Measure 4 starts with a half note in the bass staff, followed by eighth-note pairs in the treble staff. Measure 5 starts with a half note in the bass staff, followed by eighth-note pairs in the treble staff. Measure 6 starts with a half note in the bass staff, followed by eighth-note pairs in the treble staff.

D^{7(#9)}

D^{7(b9)}

Fm⁹

Musical score for measures 7-9. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature changes to one sharp (D). Measure 7 starts with a half note in the bass staff, followed by eighth-note pairs in the treble staff. Measure 8 starts with a half note in the bass staff, followed by eighth-note pairs in the treble staff. Measure 9 starts with a half note in the bass staff, followed by eighth-note pairs in the treble staff.

B^b(b9)  E^bmaj^{9/6} 

3. S'won - der - ful, — it's mar - vel - ous. —

E^bmaj⁷  Edim⁷ 

you — should — care — for

Fm⁷  B^{b7(b9)} 

— me. — It's awf - - lly nice, —

Gm7(b5)

C7(b9)

it's pa - ra - dise,

Flute

Fm9

Bb13(b9)

E^bmaj9/6

it's one I love to see.

Daug

D7

Gmaj9

D7

You make my life so

Gmaj7

F#7

gla - mo - rous, you can't blame me

Flutes

E^b

Fm⁷

B^{b7(b9)}

for feel - ing
a - mo - rous.
Oh

E♭ E♭ E♭ E♭ E♭ E♭

Bass: D, C, B, A, G, F#

E^bmaj⁷

G^bdim⁷

s'won - der - ful,
it's ma - - - vel - ous

E♭ E♭ E♭ E♭ E♭ E♭

Bass: D, C, B, A, G, F#

Fm⁷

B^{b13(b9)}

that you should care for

E♭ E♭ E♭ E♭ E♭ E♭

Bass: D, C, B, A, G, F#

me.

Strings

ad lib.

Guitar comp. ad lib.

E^b13(#10)



B^b13(b9#10)



Piano

E^b13(#10)



B^b13(b9#10)



E^b13(#10)



Repeat ad lib. to fade

FLY ME TO THE MOON (IN OTHER WORDS)

Words & Music by Bart Howard.

Freely

Bdim⁷
N.C.
6fr

poco rall. Move along (stride feel)

Am⁷ A⁷ D⁷⁽⁵⁾
10fr 10fr 10fr

accel.

Medium swing

Am⁷ Badd9 G^{13/B}

Gm⁹
8fr

Gdim⁷
9fr

G^{7(b9)}
9fr

F6add9
7fr

E¹¹
7fr

A¹³⁽⁵⁾
5fr

Dm⁷
3fr

Gm⁷⁽¹¹⁾

C⁷

C^{7/E}
5fr

F6add9
7fr F⁷⁽⁵⁾
7fr

Fly me to the moon let me play a - mong the stars

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B^bmaj⁷ 6fr

let me see what spring is like on Jup - i - ter and Mars in oth-

A⁷ 5fr (straight \downarrow 's) Dm 5fr

Gm⁷ 8fr (straight \downarrow 's) C¹³ 8fr Gm⁷ 8fr Fmaj⁹ 7fr B^{b13(11)} 6fr Am⁷ 5fr Dm⁷ 3fr

- er words hold my hand, (lazily)

Gm⁹ 8fr B⁷ 7fr C⁹ 7fr Fadd⁹ 5fr A⁷ 5fr

in oth - er words dar - ling kiss me.

Dm⁷⁽¹¹⁾ 5fr Gm¹¹ 8fr C¹³ 8fr (straight \downarrow 's) F6add9 7fr F^{7(29b13)} 7fr

Fill my life with song let me sing for ev - er more.

B^{flat}maj⁹
 7fr
 (swung) 3

Gm¹¹
 8fr

Fdim
 7fr

E^{7(b9)}
 6fr

A^{7(b9b13)}
 5fr
 (straight ♫s)

You are all____ I long for all I____ wor - ship and a -

Dm
 5fr
 (swung) 3

B^b
 6fr

Gdim⁷
 2fr

A^bdim⁷
 3fr

- dore____ in oth - er words____

Am⁷
 5fr
 (straight ♫s) 3

D^{7sus4}
 5fr

D^{7(b9b13)}
 4fr

Gm⁹
 3fr
 (swung) 3

B^bmaj^{7/C}
 6fr

please__ be true,__ in oth - er words__ I love you.

Fadd⁹
 5fr

Em^{7(b5)}
 7fr

A⁷
 5fr

Dm⁷
 3fr

Gm⁹
 8fr

B^bmaj^{7/C}
 6fr

C^{13(b9)}
 5fr

Piano solo:
 3

(optional bass line)

Fdim⁷ 7fr Fmaj⁹ F⁹⁽⁵⁵⁾ 7fr B^bmaj⁹ 7fr B^bmaj^{7/E} 7fr

(straight \downarrow s)

A¹³⁽⁵⁹⁾ 5fr A^{7(b5)} 4fr A^{7(b9)/D} Dm⁷ Gm⁷ 5fr

C^{sus4} 6fr C^{7(b9)} 8fr Fmaj⁹ 7fr B^{b13} 6fr B^{b7(b13)} 6fr B^{b9} 5fr Am⁷ 5fr D^{7(b9b13)} 4fr

Gm⁹ 8fr C^{13(b9b11)} 6fr F⁶ 6fr

A^{7(b9)} 2fr Dm⁷ 3fr G^{7(b9)} 9fr Gm⁷ 8fr C11(b13) 8fr

Fmaj⁷ 8fr F⁷⁽⁵⁵⁹⁾ 7fr B^bmaj⁹ 7fr Em^{7(b5)} 7fr A^{7(b5)} 4fr

Dm⁷ 3fr Gm⁷ 3fr B^b/A^b 5fr Fmaj^{7/A} 3fr A^{7(b5/13)} 5fr

Dm 5fr Gm⁷ 3fr F/A 3fr B^b 6fr Bm^{7(b5)} 6fr B^b/C 6fr C¹³ 3fr F 5fr

Heavier swing

Em^{7(b5)} A^{7(b5)} Dm Gm⁷
 3fr 6fr 2fr 3fr
 (lazily)

2nd time - Guitar solo:

1st time - Piano solo:

C^{7(f9)} Fmaj⁷ F⁷ B^bmaj^y

Gm⁹ A^{7(b5)} Dm⁹ D^b7 C⁹ B⁹
 3fr 4fr 3fr 2fr

B^bmaj^y Gm⁷ C^{9sus4} C⁷ F/C G/B C/B^b
 3fr 3fr 3fr 3fr 5fr 5fr 5fr

Am⁷D⁷

Fdim

Gm⁷

8

3 3 3

C13(b9) 5fr A⁹ 4fr D^{7(b9)} 4fr F/E^b 5fr

3

Dm⁷ 5fr Gm⁷ 8fr C^{7(b9/11)} 6fr B^b/C 6fr

3

E^{7(55#9)} 7fr B^bmaj⁹ 7fr

E^{7(59b13)} 6fr A13 Dm 5fr B^{b7} 6fr

 G^{#dim7} 3fr E^{7(#9)} 6fr A13 5fr D^{7(b9)} 4fr A^{b7} 4fr

 Gm⁷ 3fr C⁷ 5fr F/C 3fr Dm⁷ 3fr

 F 5fr B^{b13} 6fr A¹³ 5fr Dm 5fr Gm⁷ 8fr

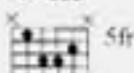
2nd time only - vocal:

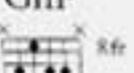
(vocal)

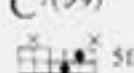
Fly 3 (Gtr. solo) 3 me to the moon and let me

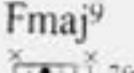
Guitar solo:

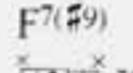
C¹³ F6add9 F7(^{#9}_{b13}) B^{b6add9}
 play... 'pon the stars... Let me see what spring is like,
 A¹³ Dm⁷ Gm⁹ B^{b/C} A¹³
 on Jup - i - ter and Mars, in_ oth - er words hold my_ hand.
 F⁶ B^{b13} A¹³ D⁷⁽⁹⁾ Gm⁹
 In oth - er words
 (optional bass line)
 B^{bmaj7/C} F⁶ A⁷
 dar - ling kiss me. Fill my

Dm 5fr

 life with song,
 8

Gm⁹ 8fr

 let me sing for ev - er - mor

C⁷⁽⁹⁾ 5fr


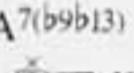
Fmaj⁹ 7fr

 You

F⁷⁽⁹⁾ 7fr

 are all I long for,

B^{7maj9} 5fr

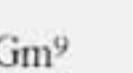
 (straight ♫'s) (swung)

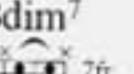
all I

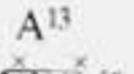
A^{7(b9b13)} 5fr

 wor - ship and a - dore.

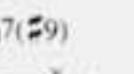
Dm⁷ 5fr

 In oth - er words

Gm⁹ 8fr

 (straight ♫'s)

Bdim⁷ 7fr

 (swung)

A¹³ 5fr

 please be true,

D⁷⁽⁵⁹⁾ 4fr

 oth -

(optional bass line)

Gm⁷ 8fr E⁷ 5fr A¹³⁽⁵⁹⁾ 5fr

 er words, in oth - er words, _____

D⁷⁽⁵⁹⁾ 4fr Gm⁷ 8fr B^bm⁷ 6fr E^{b9} 5fr

 in oth - er words, in oth -

Am⁷⁽¹¹⁾ 3fr A¹³⁽⁵⁹⁾ 5fr D⁷⁽⁵⁹⁾ 9fr

 er words, _____ in oth -

(bass line)

Fdim(add maj^{7/9}) 11fr

 N.C. love you. 8va

(bass line)

LET'S FALL IN LOVE

Words by TED KOEHLER
Music by HAROLD ARLEN

Moderately



The musical score consists of two staves. The top staff is in 3/4 time with a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is in 3/4 time with a key signature of one sharp (F#). It features a bass clef. The vocal line starts with a dynamic of *f*. Chords shown are Cm/G, Cm6/G, Cm7/G, and G7.



I have a feel - ing, it's a feel - ing I'm con - ceal - ing, I don't know

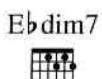
The musical score consists of two staves. The top staff is in 4/4 time with a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is in 4/4 time with a key signature of one sharp (F#). It features a bass clef. The vocal line continues with a dynamic of *mf*. Chords shown are C/G, C6, C7/G, and G7.



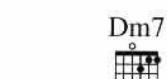
why.

It's just a men - tal, in - ci - den - tal, sen - ti -

The musical score consists of two staves. The top staff is in 8/8 time with a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is in 8/8 time with a key signature of one sharp (F#). It features a bass clef. The vocal line continues with a dynamic of *mf*. Chords shown are C, F, Fm, and C/E.



men - tal al - i - bi.



But I a - dore you,

The musical score consists of two staves. The top staff is in 8/8 time with a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is in 8/8 time with a key signature of one sharp (F#). It features a bass clef. The vocal line continues with a dynamic of *mf*. Chords shown are Eb dim7, Dm, G7, C, Dm7, G7, and C.

C
 3
 or not to be, let our hearts dis - cov - er. Let's fall in

C#dim7 Dm7 G7**b9**
 3fr

F G7 C F G7
 love, why should-n't we fall in love? Now is the time

C/E Am F G7 C F C G7
 for it while we are young, let's fall in love.

2 F G7 C/G C6/G C7 G7 C
 young, let's fall in love.

This sheet music page contains four staves of musical notation. The top staff features a vocal line with lyrics and three guitar chords: C, C#dim7, and G7**b9**. The second staff continues the vocal line with more lyrics and chords F, G7, and C. The third staff shows a continuation of the vocal line with lyrics and chords F and G7. The bottom staff begins with a vocal line and guitar chords C/E and Am, followed by a section starting with 'for it while we are young,' which includes chords F, G7, C, F, C, and G7. The page concludes with a repeat sign and a second ending, starting with 'young,' and continuing with 'let's fall in love.' The vocal parts are written in treble clef, and the guitar parts include chord diagrams above the staves.

Fmaj7 A♭6 G7♯5 C F G7
     

— of it? — Let's close our eyes, and make our own —


C F G7 C/E Am
    

— par - a - dise. Lit - tle we know — of it, still we can try —


Dm7 G7 Bm7/E Bm7 E+ E7 Am
      

— to make a go — of it. — We


D7 D♯dim7 C/E
  

might have been meant for each oth - er, — to be


Dm7 G7**9** C G7 C/G

I am fall - ing, love is call - ing, why be shy?

Let's fall in love, why should-n't we fall in

love? Our hearts are made of it. Let's take a chance why be a - afraid.

'DEED I DO

Words & Music by Fred Rose & Walter Hirsch.

Easy Swing $\text{♩} = 138$

Bdim⁷

D⁷

Gm⁹

C¹³

F⁹/C

B⁹maj⁷ Am⁷ A⁹dim Gm⁹ G⁹maj⁹(G⁹)

N.C.

3

F⁶

F⁷

B⁹maj⁷

B⁹m⁷

Do I want you, oh my do I, hon -

A^{7(b9)} 2r D^{7(9b13)} 4r Gm⁷ 3r C⁷⁽²⁹⁾ A¹³ 5r D⁷⁽²⁹⁾ 4r Gm⁷ 3r C¹³ 3r

- ey, in - deed I do.

p6 F⁷ F^{7(b13)} B^{bmaj7} B^{b7}

Do I need you, oh my do I, hon - ey.

A¹³ 5r D⁷⁽²⁹⁾ 4r Gm⁷ 3r C⁷⁽²⁹⁾ F⁶ E¹³

in - deed I do.

8 B^{bmaj9} A^{7(b9)}

I'm glad that I'm the one who found you.

D7(b9) 4f 3

 Mm, that's why I'm al - ways hang - ing round you.

G13 3f 3

 you.

p6 F F

 Do I love you, oh my do I hon-

p7(b13) Bbmaj7 Bbm7

 ey, 'deed I do.

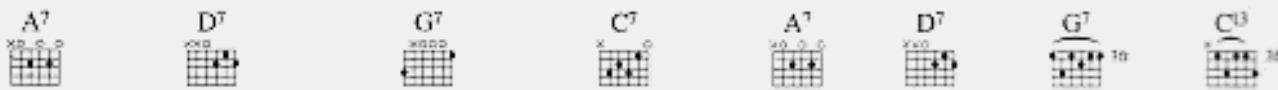
To Coda φ

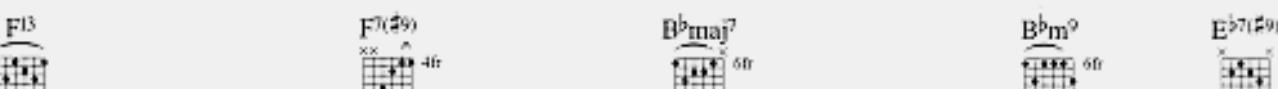
A7(29) 2f D7(29b13) 4f Gm9 3f C7(b13) 3d p6 D7 Gm7 3f C13 3f

ey, 'deed I do.

F6 F7(29) Bbmaj7 Bbm7

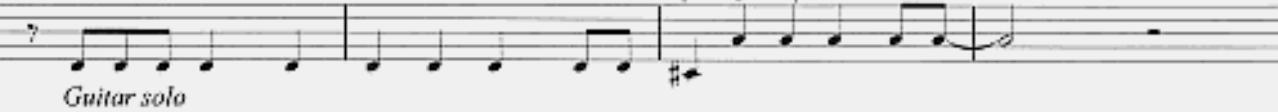
3

A⁷ D⁷ G⁷ C⁷ A⁷ D⁷ G⁷ C⁷


F#13 F#(29) Bb^{maj7} Bb^{m9} E^{b7(29)}


Am⁹ D⁷⁽²⁹⁾ Gm⁹ C¹³ F#6 F⁷ F#(25#9) F#(25b9)


Bb^{maj9} A⁷ Dm⁶ D^{#dim7} Edim⁷

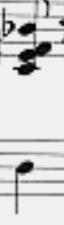

Guitar solo


D⁹ D⁹⁽¹³⁾ D⁹ D⁹⁽¹³⁾ D⁹ G⁹

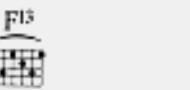


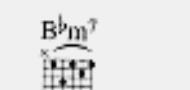



3 3 3

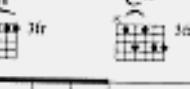



F¹³ G^{b13} F¹³ B^{b(maj)} B^{b(maj)}

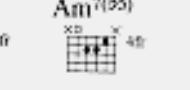


D.S. al Coda
 Am⁷ D7(^{b9}b13) 4r Gm⁷ 3r C¹³ 2r F^b

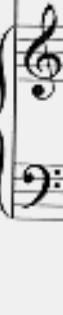



D.S. al Coda
 Gm⁷ 3r C¹³ 3r Am^{7(b5)} 4r D7 5r Gm⁹ 3r



'deed... I do.
 Hon - ey,







C¹³ 36 Am⁷ D G⁹ 30
 'deed I do. Hon - cy, 'deed

C¹³ 36 Am^{7(b5)} D⁷ Bdim⁷
 I do.

D^{b7} 44 Fdim⁷ D⁷ Gm¹¹
 3

C¹³ 36 F/C B^bmaj⁷ Am⁷ A^bdim Gm⁷ G^bmaj^{13(#10)} 26
 N.C.

EAST OF THE SUN (AND WEST OF THE MOON)

Words & Music by Brooks Bowman.

♩ = 136 □□ = ♩ ♩

B♭maj⁷
X:4

E⁹
X:4 5b



B♭maj⁷
X:4

E⁹
X:4 5b

B♭maj⁷
X:4



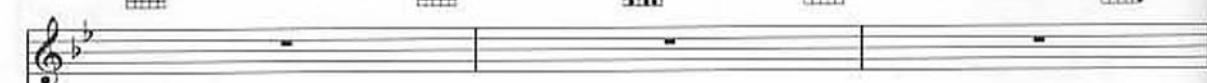
E⁹
X:4 5b

D⁹
X:4 4b

D⁹
X:4

Cm⁹
X:4

F⁹sus⁹
X:4



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B^bmaj⁷

A^{7#5b9}

Dm⁷

G¹³

G⁷

1, 4. East of the sun...
and... west of the moon,...

2° 3° *Instrumental ad lib.*

Cm⁹

A^{b7/b3}

we'll build a dream... house out of love, dear.

Cm⁹

Am¹¹

D⁷

N.C.

Close to the sun in the day, near to the moon at

Gm⁷

C¹¹

C⁹

night. We'll live in a love-ly way dear,

Cm⁹ F^{7sus4} F¹³ B^{bmaj7} A^{7sus9}
 shar-ing our love_ in the pale moon-light. Just you and I,
 for

Dm⁷ G¹³ G⁷ Cm⁹
 -ev-er and a day. Love will not die,_ we'll

A^{b7bs} A^{b7s} Cm⁹ Am¹¹ Daug⁷
 keep it that way. Up a - mong_ the stars_ we'll find a

Gm⁷ C⁹ C^{7(b9)} Cm⁷ D^{7b9}
 har-mo-ny of life to a love-ly tune_ East_ of the sun, west of the_

moon, dear. East of the sun and west of the moon.

west of the moon.

DEVIL MAY CARE

Words & Music by Bob Dorough & Terrell Kirk.

$\text{♩} = 96$ $\text{♪} = \frac{3}{2} \text{♩}$

B^bm

G^b/B^b

B^bm

G^b/B^b

Guitar

B^bm⁷

G^b/B^b

B^bm⁷

E^{b9}(#9)

A^bm⁹

46

56

46

D^b9

G^bmaj⁷

F^b(#5)(#9)

F^b(#5)(b9)

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B^bm⁷ Gm^{7(b5)} C⁷⁽⁵⁹⁾ F⁷⁽⁵⁹⁾ B^bm⁷ Gm^{7(b5)} C⁷⁽⁵⁹⁾ F⁷⁽⁵⁹⁾

No cares for me, I'm hap - py as I can be. I've learned to

Vamp

B^bm⁷ Gm^{7(b5)} C⁷⁽⁵⁹⁾

love and to live, de - vil may care.

F⁷ B^bm⁷ Gm^{7(b5)} C⁷⁽⁵⁹⁾ F⁷⁽⁵⁹⁾

No cares or woes, what ev - er

B^bm⁷ Gm^{7(b5)} C⁷⁽⁵⁹⁾ F⁷⁽⁵⁹⁾ Cm^{7(b5)}

comes la - ter goes. That's how I'll take and I'll give,

F⁷ 65 B^{b7m7} 66 B^{b7(5)(b9)} 67
 — de - vil may care. When the

E^{b7m7} 68 A^{b7sus4} 69 A^{b7} 70 D^{bmaj7} 71 C^{b7f9} 72 Fm⁷ 73 B^{b7(5)(b9)} 74
 day is through I suf - fer no re - grets. I know that

E^{b7m7} 75 A^{b7sus4} 76 A^{b7} 77 D^{bmaj7} 78 D^{b6} 79
 he who frets lo - ses the night. For

D^{b7m9} 80 G^{b7sus4} 81 G^{b7} 82 B^{7maj7} 83
 on - ly a fool... thinks... he can hold back the dawn. He who is

C(5)(5)

F7(5)(5)

D^b7/9

C6/2

E7(#9)



wise nev - er tries to re - vice what's past and gone.

Live

B^bm7

Gm7(b5)

C7(#9)

F7(#9)

B^bm7

Gm7(b5)

C7(#9)

F7(#9)

love to - day, let them come to - mor - tow what may. Don't ev - en

B^bm7

Gm7(b5)

C7(#5)(#9)

stop for a sigh,

it does - n't help if you cry.

That's how I

Gm7(b5)

F7(#9)

To Coda ♪

B^bm7

N.C.

— live and I'll die, de - vil may care.

Piano

$B^{\flat}m^7$ $Gm^7(b5)$ $C^7(\sharp9)$ $F^7(\sharp9)$ $C^7(\sharp9)$ $F^7(\sharp9)$ $B^{\flat}m^7$ $Gm^7(b5)$

Cm^{7(b5)} F^{7(#9)} B^bm⁷ B^{b7(5,9)}

E^bm⁷ A^{b7sus4} A^{b7} D^{bmaj7} C⁽²⁹⁾ Fm⁷ B^{b7(5,9)}

Guitar

E^bm⁷ A^{b7sus4} A^{b7} D^{bmaj7} D^{b6}

D^bm⁹ G^{b7sus4} G^{b7} Bmaj⁷

C⁷(^{#5})^(b9)F⁷(^{#5})(^{b9})D^b⁷/⁹C⁷/⁹F⁷(^{#5})(^{b9})B^bm⁷Gm⁷(^{b5})C⁷(^{#5})F⁷(^{#5})B^bm⁷Gm⁷(^{b5})C⁷(^{#5})F⁷(^{#5})B^bm⁷Gm⁷(^{b5})G^b7Cm⁷(^{b5})

F⁷([#]9)

B^bm⁷

Cm⁷

F⁷

D.S. al Coda

Θ Coda

B^bm⁷

Gm⁷(^b9)

F⁷

B^bm⁷

Gm⁷(^b9)

care.

De - vil may care.

Shoo -

G^bmaj⁷

F⁷

B^bm⁷

Gm⁷(^b9)

G^bmaj⁷

F⁷

- ce,

de - vil may

care.

De -

vil

may care...

B^bm⁹

D^b9

G^bmaj⁹

F⁷([#]9)([#]9)

B^bmaj⁷([#]11)

rit.

I LOVE BEING HERE WITH YOU

Words & Music by Peggy Lee & Bill Schluger.

Medium Swing

B^bm⁷
Sax solo

The musical score consists of six staves of music. The top staff is for the piano, the second and third staves are for the guitar, and the bottom three staves are for the saxophone. The key signature is B-flat major (B^bm⁷). The tempo is Medium Swing. The score includes various chords and progressions, with specific measures highlighted in boxes. The first measure shows a B^bm⁷ chord. The second measure shows an A^bD^b chord. The third measure shows an A^bD^b chord. The fourth measure shows a G^bC^b chord. The fifth measure shows a C^bm⁹ chord. Measure 6 shows a B^bD^b chord. Measure 7 shows an A^bC^b chord. Measure 8 shows an A^bC^b chord. Measure 9 shows a G^bC^b chord. Measure 10 shows a C^bm⁹ chord. Measures 11 through 14 show a continuous progression of chords: B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹, B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹. Measures 15 through 18 show a continuous progression of chords: B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹, B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹. Measures 19 through 22 show a continuous progression of chords: B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹, B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹. Measures 23 through 26 show a continuous progression of chords: B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹, B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹. Measures 27 through 30 show a continuous progression of chords: B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹, B^bD^b, A^bC^b, A^bD^b, G^bC^b, C^bm⁹.

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Fill

B^b7G^b9Cm⁷Faug^b9

I love the

1° vocal - 2° sax solo

east, I love the west, north and south they're both

the best, but I on ly want to go there as a guest 'cause I love—

— be ing here with you.

love the sea, I

 E^b
59
str E⁹
9
str E^b
59
str

love the shore, I love the rocks, and

 B^b⁹
69
str A¹³
59
str A^b⁹
49
str

what is more you and they ne - ver

 G^b⁹
xx
str Cm⁷
xx
str F11
xx
str B^b⁹
69
str

be a bore 'cause I love be - ing here with you.

 D^{sus4}
xx
str D^{7sus5}
xx
str G⁷
xx
str

Sing - ing in the show - er, laugh - ing by the hour, life is such a bree-

C
 zy game... I love all kinds of wea - ther as long as we're to - ge - ther,
 Faug⁷ B^{b79} B¹³ B^{b13} E⁹
 oh I love to hear you say my name. I love good wine, fine cui - sine,
 E⁹ E^{b9} B^{b13} A¹³ A^{b13}
 can - dile - light, I love the scene, but ba - by if you know just what
 G⁷⁹ Cm⁷ F#
 I mean, I love be - ing here_ with you. 2°only
 63

A page of musical notation for piano and guitar. The top section shows a piano part with a treble clef, a bass clef, and a key signature of one flat. It includes six measures of chords and bass notes, with dynamic markings like 'ff' and 'ff'. The bottom section shows a guitar part with a treble clef and a key signature of one flat. It includes six measures of chords, with dynamic markings like 'ff' and 'ff'. The page number '10' is visible at the bottom right.

G7sus4 46

Cm7 10

F11 62

B7b3 66

D7sus4 10fr

D7#5 10fr

G7 str

I love El - la's sing - ing, Ba - sie's band is swing - ing 'cause they're some - thing else_

C9
F11

you know, they know how to play it, they know how to say it,

Faug7
B7#5 6fr

B11 76

B7b3 66

they just wind_ it up and let it go. Ca - rey Grant, ooh,

A musical score page for a jazz piece. The vocal part starts with lyrics "too tight ba-by but the charm just takes me a-way- But" over a piano伴奏. The piano part includes chords like E^{b9}, E⁹, and E^{b9}. The vocal part continues with "don't get me wrong, how do you say? I love be-ing here-with you." A saxophone solo begins, with the piano providing harmonic support. The vocal part reappears with "I love being here-with you." The piano part concludes with chords like A^{b13}, G¹³, Cm⁷, and F⁹.

F⁹

76

D⁷₉

46

straight 8's

G¹³

35

G^{b13}

26

Cm⁷

30

F⁹

75

D⁷₉

46

G¹³

16

G^{b13}

22

Dm⁷

36

E^bmaj⁷

36

D^b/E

56

B^b/F

66

N.C.

A^{b9}

36

D^{b9}

56

F¹³

12b

B^b₇

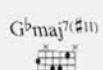
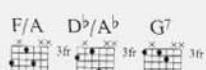
11b

love be - ing here— with you.

MAYBE YOU'LL BE THERE

Words & Music by Rube Bloom & Sammy Gallop.

Slowly



Freely



A tempo ♩ = 49




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Dm⁹ - G¹³ 3fr Gm⁹ C¹³ C^{7(b9)} Fmaj⁹ Dm⁹
 but may - be you'll be there. I go out walk - ing af - ter

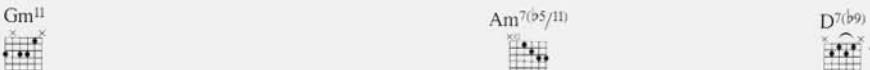
Gm⁹ Gm^{7/C} C^{7(b9)} Fmaj⁷ Em^{7(b5)} A^{7(b9)}
 mid - night 'long the lone - ly thor-ough-fare,

B^bmaj⁷ E^{b7(2II)/G} E^{b7(b9/II)/G} Am⁷ D¹³ D^{7(b9)} G⁹ B^b/C C^{7(b9)}
 it's not the time or place to look for you, but may - be you'll

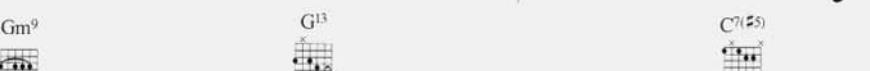
Fmaj⁹ Bm^{7(b5/II)} E^{7(b9)}
 be there. You said your arms would al - ways

Am⁹ Dm⁹ Am^{7(b5)} D^{7(b9)}

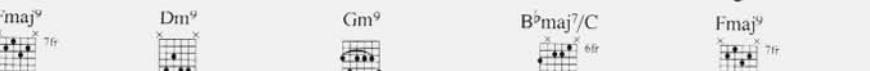

 hold me. you said your lips were mine a - lone. . . to

Gm¹¹ Am^{7(b5/11)} D^{7(b9)}


 kiss. Now af - ter all those things. . . you

Gm⁹ G¹³ C^{7(b5)}


 told me. . . how could it end like this?

Fmaj⁹ Dm⁹ Gm⁹ B^bmaj^{7/C} Fmaj⁹


 Some day if all my prayers are ans - wered, I'll hear a foot - step on the

To Coda

Em^{7(b5)}A^{7(b9)}B^bmaj⁹B^bm⁶(addmaj⁷)Am⁷D^{7(b9)}D^{13(b9)}

stair.

The anx-i-ous heart, I'll hur - ry to the door,

Gm⁹B^b/CC^{7(b9)}Fadd⁹/C

and may - be you'll be there.

Guitar solo:
(swung 8s)Fmaj⁷Dm⁹Gm⁹C¹³Fmaj⁷Em^{7(b5)}A^{7(b9)}

B^bmaj⁷ 6fr B^bm⁶ 5fr Am⁷ 5fr D^{7(b9)} 4fr

G⁹ 9fr B^bmaj^{7/C} 8fr C¹³ 8fr F⁶ 6fr

D.S. al Coda

CODA

rall.

Gm⁹



A tempo

N.C.

Fmaj⁹



and may - be you'll be

there.

rall.

D^bmaj⁹



F/A



D^b/A^b



G⁷



G^bmaj^{7(#11)}



F^{6add9}



A CASE OF YOU

Words & Music by Joni Mitchell.

♩ = 60 freely

The musical score consists of five staves of music. The top staff shows a piano part with chords B^bsus², F/A, G⁷sus⁴, F/A, B^bsus², and Cadd⁹. The second staff shows a guitar part with chords F⁶/9, C/D, B^bmaj^{7#11}, Fadd⁹/A, Gm, Am⁷, B^b, and Dm/A. The third staff shows a piano part with chords B^b, C, Csus⁴, B^b, F/A, and Am/D. The fourth staff shows a piano part with a melodic line starting at measure 15. The bottom staff shows a guitar part with chords B^bsus², F/A, Gm⁷, F/A, B^b, C, B^badd⁹/D, and C/E.

F Cadd⁹/E A⁷ Dm⁷ Dm⁷/C

Just be - fore our love got lost you said "I am as con - stant as the North - ern Star" And I said

B^{badd9} F/A Dm¹¹ Gm⁷

"Con-stantin the dark - ness where's that at? If you want me I'll be in the bar."

C B^{b/D} C/E Fmaj⁷ A^{7sus4/E} A⁷

On the back of a car - toon coast - er

Dm⁷ Dm^{7/C} B^{b/sus2} F/A

in the blue T. V. screen light, I drew a map of Ca - na - da,

F C/E Dm¹¹ B^bsus²
 oh Ca - na - da, with your face sketched on it

C F/C C/G B^b C/B^b
 twice. Oh, you're in my blood like ho - ly wine,

Am⁷ Dm⁷ Gm⁷ B^b/C F F/A C/E
 you taste so bit - ter and you taste so sweet oh, I could drink a case of you

Dm C/A Dm B^b F/A Gm⁷ B^b/C
 — dar - ling. and still be on my feet I'd still be on my

F B^b Csus⁴ C/B^b Csus⁴ B^b F/A Gm⁷ F/A B^bsus²

fcet.

C B^b/D C/E

Oh

I am a low - ly paint - ter _____ I live in a box of paints...

I'm fright - ened by the de - vil and I'm drawn to those who ain't a - fraid. I re-

F

A⁷sus²/EA⁷/C²Dm⁷

F/C

-mem - ber the time, you told me love is touch - ing souls. Sure - ly you touched mine,

B^b

F/A

F

Gm⁷

part of you pours out of me in these lines from time to time...

C

F/C C

B^bC/B^b

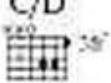
Oh you're in my blood, like ho - ly wine, you taste so

Am⁷Gm⁷B^b/C

F

C/E

bit - ter and you taste so sweet oh I could drink a case of

C/D  Dm  B^b  F/A  Gm⁷  B^{7/C} 

 you, I could drink a case of you, dar - ling, and still be on my feet, I'd still be on my feet.

F  B^b  Csus⁴  C/B^b  Csus⁴  B^b 

 F  C/E  A^{7/G} 

Dm⁷  Dm  Fadd^{9/C} 

 2 4 2 4

C/D  Gm⁷  A^bsus⁴  G^{badd9}  D^b  A^{7sus4}  Em  F  G  Am¹¹  G/B 

 4 2 4 2 4

6 3 3

C

G/B

E⁷A^{m7}

C/G

B^b

F/A

C/D

Gm⁷

C

B^b/D

C/E

I met a

F

C^{add9}A^{7/C^b}Dm⁷Dm^{7/C}

wo - man she had a mouth like yours. She knew your life, she knew your de - vils and your deeds. She said:

B^bsus²

F/A

D^{II}B^bsus²

C

"Go to him stay with him if you can,

But be pre - pared to

bleed."

Oh____ you're in my blood____ like ho - ly wine,_ you

Am Dm⁷ Gm⁷ B^b/C rit. F C/E Dm

taste so bit-ter and you taste so sweet_ oh, I could drink a case_ of you, dar - ling,

and still be on my feet, I'd still be_ on_my feet.

F/A C/D | 2 | 4 | 4 |